

Paul Horgan



Frank Waters

MEMORIAL EXHIBITION



IN 1995 Fate took from the Southwest two of the region's greatest writers, Paul Horgan and Frank Waters. Both were in their early nineties. Neither was a native Southwesterner: Horgan was born in Buffalo, New York; Waters in Colorado Springs, Colorado. In many other ways they were unlike — choice of subjects, manner of writing, view of life — yet each was deeply religious, Horgan a Catholic, Waters a pantheist.

I knew them both, linked by our commitment to writing about the Southwest and mutual respect for our different ways of doing it. I have never known any more dedicated writers, utterly committed to the craft even to their deaths, which came very close together in time. Nothing kept them from writing. Their work was sustained by intense devotion and application.

My friendship was closer with Paul Horgan. Our academic connections drew us together as scholars and teachers. My first acquaintance with Waters was here on The University of Arizona campus in the 1950's when we were interviewed on the new TV station by Professor Jack Huggins. I don't remember what the occasion was. I do remember preferring Waters' *People of the Valley* to his *The Man Who Killed the Deer*. I found the Taos setting in the latter more to my liking than its Indian mysticism.

Later I saw more of Waters when he was the public affairs officer for the Los Alamos project. As UCLA librarian during World War II I had been responsible for acquiring the research materials for the Laboratory, although at the time the connection was unknown. Waters and I didn't meet again until I wrote a foreword for the Northland Press deluxe edition of the Taos novel. My emphasis on the setting over the mysticism led Alan Swallow, Waters' devoted publisher, to insist that I had misunderstood the book. We left it to Waters to decide and he said that as it was Larry's not Alan's foreword it should stand. That was characteristic of Waters' tact and gentleness.

My quarrel with Paul Weaver, the Northland publisher, was that he had failed to keep our agreement that I would write the foreword to *The Man Who Killed the Deer* on condition that he also reprint *People of the Valley* and have me write a foreword for it as well. He never did, alas, and neither did I.

In the Spring of 1968 I was a Fellow in the Horgan-directed Center for Advanced Studies at Wesleyan University, Middleton, Connecticut, and we met nearly every day. He had taught a seminar in Southwestern Art and I followed it with one on Southwestern Literature. A tough act! I left it to my students to decide and none dropped out, but it did compel me to be at my best.

During that halcyon spring Horgan and Fay were linked by their passion for flowers and cats. At the front door of the old coach house where he lived she planted lily of the valley bulbs which bloomed each year. In letters to her he never failed to include a couple of the fragrant blossoms. Their other passion led Fay years later to write *That Kitty Colette* about one we "cat-sat" when Paul was away.

In these final years when Frank and Barbara wintered in Tucson to escape the deep snows of Arroyo Seco, their home north of Taos, we resumed our friendship. We met a last time at Singing Wind Ranch when Winn Bundy invited Betty and me to what proved a final lunch and farewell.

My gifts to Special Collections include presentation copies and letters from Paul Horgan over the forty years of our friendship. Knowing that they are nearby helps soften the loss of their not being under my own roof.

LAWRENCE CLARK POWELL
September 14, 1995

PAUL HORGAN (1904-1995), a writer of great breadth, depicted the southwest through his novels, histories and biographies. Born in Buffalo, New York into an aristocratic Catholic family, Horgan moved with his family to New Mexico in 1916 when his father contracted tuberculosis. He went to school in Albuquerque and then worked for a local newspaper, writing theater and musical reviews. Throughout his life Horgan remained passionately committed to music and painting. In 1923 he entered the Eastman School of Music in Rochester, New York to study singing. For three years Horgan was scene designer and painter for the Rochester American Opera Company, occasionally appearing in their repertoire. After this he returned to New Mexico and served as the librarian for the New Mexico Military Institute in Roswell. From 1938 to 1945 Horgan served as Dean of Converse College at Spartanburg, South Carolina. He returned to New Mexico in the late 1940s. In 1962 he was appointed director for the Center for Advanced Studies at Wesleyan University. He taught at Yale, the University of Iowa, and Wesleyan.

Horgan, as a sustained resident of both the northeast and southwest, used these different backgrounds as the settings for his works. His first novel *The Fault of Angels*, set in the city of Dorchester, was published in 1933. Among his novels set in the southwest are *Distant Trumpet* (1960) based on the Apache wars of the 1880s, *Whitewater* (1970) set in the plains during the mid-twentieth century, *The Thin Mountain Air* (1977) a sequel to the two eastern novels, *Things As They Are* (1964) and *Everything to Live For* (1968), where the protagonist relocates with his family to the southwest, and *Mexico Bay* (1982) about a historian recounting the events of the Mexican War. He received Pulitzer Prizes for his two outstanding chronicles of southwestern history, *The Great River: The Rio Grande in American History* (1955) and *Lamy of Santa Fe* (1975) a biography of Jean Baptiste Lamy, the influential archbishop of territorial New Mexico. His historical works were based on much research and pay tribute to their subjects. *A Writer's Eye* (1987) includes watercolors done as studies to supplement his research for three of his southwestern masterpieces. Paul Horgan was above all a consummate stylist—his work characterized by richness of detail and a splendid use of language.

Titles on Exhibit

The Fault of Angels

New York: Harper and Brothers, 1933

Paul Horgan's first novel was selected by Sinclair Lewis, Dorothy Canfield and Harry Hansen to receive the award for the Harper Prize Novel Contest, 1933-34.

No Quarter Given

New York: Harper & Brothers, 1935

"A composer-pianist from the Southwest is the hero of this ample novel, the setting of which, alternating between New Mexico and New York, contains such varieties as a recognizable portrait of Toscanini and a good description of an Indian ceremonial dance at the pueblo of Santo Domingo."

—Powell. *Heart of the Southwest*, p. 19.

The Return of the Weed

New York: Harper & Brothers, 1936

Limited edition, copy number 74 of 350 illustrated with original lithographs by Peter Hurd, signed by author and illustrator. "Seven deserted buildings mostly in southern New Mexico, from a Mission of the 1680's to a modern filling station, stimulate the author to imagine what led to their abandonment. The stories are simple and excellent." —Powell. *Heart of the Southwest*, p. 19.

The Return of the Weed

Flagstaff: Northland Press, 1980

Foreword by W. David Laird. Original serigraph frontispiece and book design by Mark Sanders. Includes "A Checklist: Paul Horgan's Major Southwestern Writings."

Far From Cibola

New York: Harper & Brothers Publishers, 1938

"I think in terms of the achievement of form, in both an original and an appropriate way, the most successful is *Far From Cibola*."

—Paul Horgan, quoted in Robert Franklin Gish, *Nueva Granada*, p.102.

The Habit of Empire

Santa Fe: The Rydal Press, 1939

Landscapes by Peter Hurd. Decorative initials by Willard Clark.

Designed by Walter L. Goodwin, Jr.

"A narrative of the conquest of New Mexico by Juan de Onate in 1604, of his death at Acoma and the subsequent destruction of the Pueblo. Illustrated from lithographs by the New Mexican artist, Peter Hurd of San Patricio." —Powell. *Heart of the Southwest*, p. 19.

Great River : The Rio Grande in North American History
New York: Rinehart & Company, 1954

"Fourteen years of study, in field and library, by Roswell's novelist, painter, and finally historian, went into the making of this labor of love and learning which, though attacked for its occasional errors, carried off the Pulitzer and Bancroft prizes for historical writing. Packed with detail and written in sensuous, evocative language, the book succeeds in recreating the ebb and flow of human destiny up and down the Great River, from the time of the Basket Makers to that of the Bomb Builders."

—Powell. *A Southwestern Century*, p. 14.

The Saintmaker's Christmas Eve
New York: Farrar, Straus and Cudahy, 1955

"... a charming story."

—Powell. *Southwestern Book Trails*, p. 57.

The Saintmaker's Christmas Eve
Dallas: Somesuch Press, 1987

Miniature book.

Centuries of Santa Fe
New York: E.P. Dutton & Company, 1956

Limited edition, copy number 100 of 375 signed by the author.

A Distant Trumpet
New York: Farrar, Straus and Cudahy, 1960

Conquistadors in North American History
New York: Farrar, Straus and Company, 1963

"An arc of historical tension united La Rica Villa de la Vera Cruz on the Atlantic to La Villa Real de la Santa Fe de San Francisco de Assisi in northern New Mexico ... was a journey I wanted to repeat in a book."

—Paul Horgan, as quoted in *A Writer's Eye*, p. 49.

Peter Hurd : A Portrait Sketch from Life
Austin, Texas: Published for the Amon Carter Museum of Western Art,
Fort Worth by the University of Texas Press, 1965

Whitewater
New York: Farrar, Straus and Giroux, 1970

The Heroic Triad : Essays in the Social Energies of Three Southwestern Cultures
New York: Holt, Rinehart and Winston, 1970

Encounters With Stravinsky

New York: Farrar, Straus and Giroux, 1972

With his keen knowledge of music, Horgan was aware of the innovative genius of Igor Stravinsky. This work recounts his meeting with Stravinsky and the friendship which followed.

Lamy of Santa Fe : His Life and Times

New York: Farrar, Straus and Giroux, 1975

"Every true novel is a historical novel." —Horgan, *Approaches to Writing*, p.41.

The Thin Mountain Air

New York: Farrar, Straus and Giroux, 1977

Josiah Gregg and His Vision of the Early West

New York: Farrar, Straus Giroux, 1979

An elaboration upon an introduction for Maurice Garland Fulton's edition of Gregg's Diary and correspondence. Horgan here adds an interpretive portrait of Gregg, who in *Commerce of the Prairies* (1844) gave the east some of the first glimpses of the southwest.

Mexico Bay

New York: Farrar, Straus and Giroux, 1982

Under the Sangre de Cristo

Santa Fe: The Rydal Press, 1985

Decorations by the author.

Limited edition, copy number 42 of 200 signed by the author.

A Writer's Eye : Field Notes and Watercolors by Paul Horgan

New York: Harry N. Abrams, 1988

This copy has a presentation inscription by the author, who has pasted in flowers from the garden Fay Powell planted at his home.

The Artifice of Blue Light : Henriette Wyeth

Santa Fe: Museum of New Mexico Press, 1994

Horgan, a friend of the Hurd and Wyeth families, recounts the formative years, inspiration and vision that have shaped Henriette Wyeth's art.

That Kitty Colette by Fay Ellen Powell

Phoenix, Arizona: Saltbush Press, 1988

Designed, printed and bound by Mark and Linda Sanders in an edition of 200 copies. An affectionate, lighthearted memoir of Paul Horgan's cat.

FRANK WATERS (1902-1995) was a distinguished writer of both southwestern fiction and nonfiction. His literature reflects his sense of the harmony and continuity present in nature. His writing also insightfully deals with the people who have learned to survive in, respect and revere the often harsh arid environment of the southwest. These people, Native Americans, Hispanics and Anglos, often at odds with each other and with nature, are depicted with great respect and admiration by Waters, who is part Cheyenne and cognizant of the misunderstanding and conflict which arises among people of different cultural and spiritual beliefs. A native of Colorado Springs, he attended Colorado College, studying engineering. He left college in 1925, wandering throughout the southwest. Motivated by his border experience, Waters hired an Indian guide and explored the interior of Mexico. He then worked in southern California as an engineer for the telephone company. During World War II, he worked for the Office of Coordination of Inter-Americans Affairs and was later a writer in residence at Colorado State University. He eventually settled in the Taos area, the setting for his critically acclaimed novel, *The Man Who Killed the Deer*.

Waters began writing in the mid-1920s, completing a novel *Fever Pitch* in 1930. He then wrote a novel based on his grandfather, Joseph Dozier, *The Wild Earth's Nobility* (1935). Living in the isolated mountain village of Mora, New Mexico, he wrote a novel celebrating the region, *The People of the Valley* (1941). Some of his best known works include *The Man Who Killed the Deer* (1942) a work examining the irreconcilable differences of Anglo and Native American culture, *The Colorado* (1946) a geographical, prehistoric and historic survey of this great river, *Masked Gods: Navaho and Pueblo Ceremonialism* (1951), *The Earp Brothers of Tombstone* (1960) based on recollections of Mrs. Virgil Earp, and *Book of the Hopi* (1963). His works on indigenous southwestern spiritualism and mysticism have won him the respect of many Native Americans. His most recent book, *Brave Are My People: Indian Heroes Not Forgotten* (1993), is a collection of biographies on twenty significant Indian leaders and their personal comments on American white culture.

Titles on Exhibit

Fever Pitch

New York: Horace Liveright, 1930

"Dear Mr. Waters: By this time you have undoubtedly returned the signed contract for your very fine novel to which you have given the ghastly and I think cheap title, *The Lizard Woman* ... Do think of a better one. In the office here we have thought of *Blood Heat*, *Painted Waves*, etc., etc. I hope you'll have a flash of genius that will make these titles look silly." —Horace Liveright to Frank Waters as quoted in Terence Tanner's *Frank Waters: A Bibliography*. The title *Fever Pitch* was eventually chosen by Liveright and used without the approval of Waters. The book was not a commercial success.

The Lizard Woman

Austin: Thorp Springs Press, 1984

"This book was my immature first novel, betraying faults I was hesitant to see exposed. This is false pride, of course; one is reluctant to admit early ignorance and ineptitude, as if a writer miraculously falls heir to competence in his craft without any preparation at all...Horace Liveright accepted it, suggested editorial changes. Objecting to my title *The Lizard Woman*, which he considered ghastly, he changed it to the really ghastly *Fever Pitch*, and finally published it." —from the foreword.

The Wild Earth's Nobility : A Novel of the Old West

New York: Liveright Publishing Corp., 1935

Midas of the Rockies : The Story of Stratton and Cripple Creek

New York: Covici Friede, 1937

People of the Valley

New York: Farrar & Rinehart, 1941

"Earthy story of the rise of Maria the goat-girl, who becomes Dona Maria del Valle, the rich witchcrafty ruler of a native community in northern New Mexico, and of her resistance to an Anglo-sponsored government dam, told with sensuous insight into the mysteries of Sex and Death." —Powell. *Heart of the Southwest*, p. 37.

The Man Who Killed the Deer

New York: Farrar & Rinehart, 1942

"The setting for this study of 'crime and punishment' is an Indian pueblo in northern New Mexico. Includes vivid details of ceremonials of the peyote cult, told with sympathy from the Indian point of view." —Powell. *Heart of the Southwest*, pp. 36-37.

The Man Who Killed the Deer

Flagstaff: Northland Press, 1965

Foreword by Lawrence Clark Powell. Illustrated by Don Perceval. Designed by Paul Weaver. Copy number 26 of 1250 signed by the author. One of Northland's loveliest productions.

The Colorado

New York: Rinehart and Company, 1946
Illustrated by Nicolai Fechin.

The Yogi of Cockroach Court

New York: Rinehart & Company, 1947

Masked Gods : Navaho and Pueblo Ceremonialism

Albuquerque: University of New Mexico, 1950

"The present Navajo and Pueblo book is growing into one much more intensive and important than I realized at the start. In it I am trying to synthesize the ceremonialism of the Navajos with that of the different Pueblo groups; to parallel this with the meanings explicit in the Eastern philosophy of Buddhism and Taoism; and to reconcile these in turn with the tenets of Western science as expressed in the biological Radiobiogenesis Theory, the geological Nebular Theory, the Atomic Theory as postulated by Einstein, and modern psychology." —Waters to Fred E. Harvey, director of the University of New Mexico Press, as quoted in Tanner, p. 108.

The Earp Brothers of Tombstone : The Story of Mrs. Virgil Earp

New York: Clarkson N. Potter, 1960

Book of the Hopi

New York: Viking Press, 1963

"The book will present, from the Hopi point of view, the complete and ritually esoteric history of the Hopi tribe from Creation to the present time. It is a world-view of life, deeply religious in nature, which has been preserved unchanged from antiquity. ... it will be a timely contribution from perhaps the oldest indigenous inhabitants of America to a humanity at large now suffering an era of world unrest and moral confusion."
—outline for handling White Bear's Hopi material, quoted in Tanner, p. 146.

The Woman at Otowi Crossing

Denver: Alan Swallow, 1966

"... A salute to the Atomic Age and a nostalgic farewell to the American West as we have all known it." —from a Waters letter to John A. S. Cushman at Little, Brown, quoted in Tanner, p. 189.

Pumpkin Seed Point

Chicago: Sage Books, 1969

In this companion to *Book of the Hopi*, Waters relates his personal experiences with White Bear and the Hopi community while he lived on the Hopi reservation doing research and writing.

Pike's Peak : A Family Saga

Chicago: Swallow Press, 1971

"Rogier's search for what he thought was gold is the hard-rock allegory of man's indomitable search for the nameless and formless truth within his own granite depths."
—from the outline, quoted in Tanner, p. 207.

To Possess the Land: A Biography of Arthur Rochford Manby
Chicago: Swallow Press, 1973

Engaging story about an Englishman who attempted to build a land empire in New Mexico and died in Taos under mysterious circumstances.

Mexico Mystique : The Coming Sixth World of Consciousness
Chicago: Swallow Press, 1975

Mountain Dialogues
Athens, Ohio: Swallow Press, 1981

"My book of essays *Mountain Dialogues* ... comprises pieces on such nebulous subjects as Silence, Movement, Spirits as well as some personal experiences. A highly personal and somewhat 'esoteric' combination." —Waters writing to Donna Ippolito of the Swallow Press, as quoted in Tanner, p. 228.

Flight from Fiesta
Athens, Ohio: Swallow/Ohio University Press, 1987

Eternal Desert
Phoenix: Arizona Department of Transportation, 1990
Photographs by David Muench.

The Taos Indians and the Battle for Blue Lake by R. C. Gordon-McCutchan
Santa Fe: Red Crane Books, 1991
Foreword by Frank Waters.

Brave Are My People : Indian Heroes Not Forgotten
Santa Fe: Clear Light Publishers, 1993

Biographies and annotations
by Theresa Salazar
with research assistance
from Kathy McMahon and Tom Olson.

SURELY Frank Waters and Paul Horgan are transcendent writers — universal regionalists, writers of the American West and the world. In this ironic but significant sense, their deaths are more to be celebrated than mourned.

Their individual and mutual legacies are strongly bounded in the American Southwest. Their themes, however, were inspired by and intricately part of the American Indian, Anglo, and Hispanic cultures of Arizona and New Mexico — part of what Horgan often referred to as the lives and landscapes of these spectacular locales.

Part of the reason for both Horgan's and Waters's lasting legacy — for general readers and for others, and especially new generations of writers — is the spirituality which informed not just their themes but their techniques as novelists-historians, as artists. Both men were dedicated to the truth and the beauty of the word.

Whereas Waters's continuing and enduring "spirit" is more obviously aboriginal and mystical than Horgan's, devoted as Horgan was so fully to Catholicism, both authors regarded words as a means for ordering and understanding both the enlightenments and bafflements which "history" and "story," solo and in tandem, pose.

Moreover, as is so appropriate for the sublimities of the Southwest, both Horgan and Waters were able to move us closer to unifying, to reconciling that ever-sought ideal whereby truth and beauty become one and reciprocal.

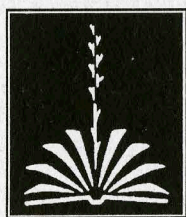
Waters, the plain talker, and Horgan, the self-conscious stylist, each in their distinctive way, achieved what only the great writers can achieve. Their voices and souls affirmed the human spirit and the grandeur of place, and thus lifted our own souls and enriched our daily lives.

The rivers and mountains and mesas about which they wrote, and the people which so captivated them, as characters and as cultures, thank them and honor them.

Robert F. Gish
October 10, 1995

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&
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for their personal reminiscences
and insights concerning
Paul Horgan and Frank Waters.

Designed by Robert Hershoff



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